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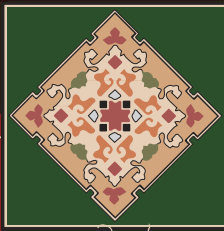
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# contents

## RESTORATION

### 42 So Worth the Wait

A modest, misunderstood 1915 bungalow in San Diego is restored, slowly but surely and largely by its owners, to become the family's forever dream house.

*by Thomas and Phyllis Shess | photos by Gary Payne*

## THE GUILD

### 50 Craftsman Tiles

The revival in small-batch art tile has never been more vibrant, as you'll see in this contemporary work.

*by Mary Ellen Polson*

## NEW WORK

### 54 Falling for a New Craftsman

They spent a decade restoring a 1908 house, only to find delight in a newer Craftsman with period elements.

*by Donna Pizzi | photos by Blackstone Edge Studios*

## OUTSIDE

### 64 Bones of the Winter Garden

Find tips on creating a period-inspired garden with structure and plantings for off-season interest.

*by Tovah Martin*

**COVER** A breakfast nook in the new kitchen for a mid-century house remodeled with Craftsman sensibility. PHOTOGRAPH BY RIC MARDER

# ARTS & CRAFTS HOMES

AND THE REVIVAL

WINTER 2016

## 06 Editor's Letter

## 08 Art + Craft

## 14 UpFront

14 News + People

16 Books

Spanish Colonial style.

18 Events + Exhibits

## 20 Pilgrimage

Insider's Pasadena tour.

*by Sarah Hilbert*

## 25 Utility Spaces

Unique layout, revival motifs.

*by Patricia Poore*

## 31 Details

Creative fireplaces in tile.

*by Patricia Poore*

## 35 Bringing It Back

Fireplace layout precedents.

*by Mary Ellen Polson*

## 70 Advertiser Index

## 71 Footnotes

## 80 From the Archives



Cozy corner eclecticism.

*by Bo Sullivan*



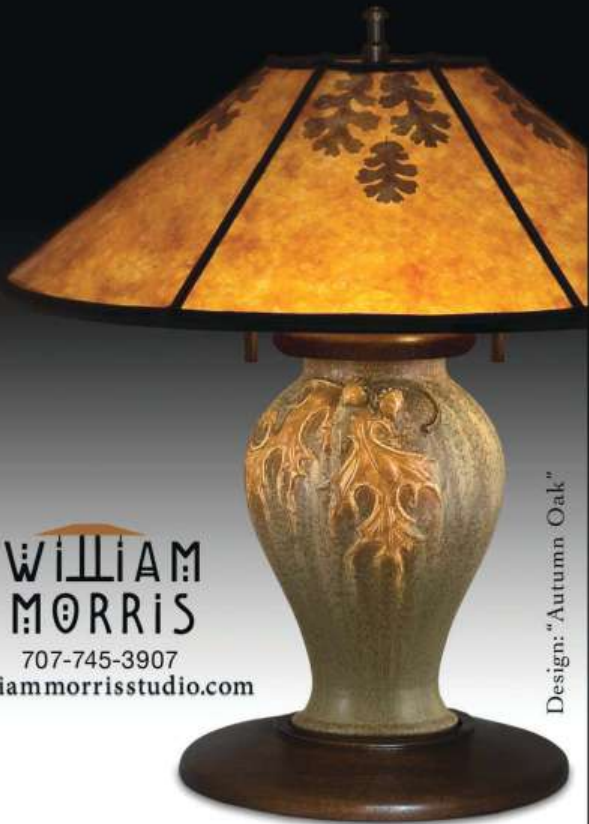


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VOLUME X, NUMBER 5

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## Advice worth repeating

"HOW DO YOU KEEP COMING UP with new ideas?" people sometimes ask—people who know I'm decades into an old-house career. The answer transcends magazines or Arts & Crafts, of course. Anyone who is deep into a subject knows that knowledge leads one deeper still; there will always be another layer to plumb (not to mention another bathroom).

I've had to be mindful, in fact, to come up with *old* ideas. Certain advice reveals its wisdom only when we hear it again and find it still applies. I've been thinking about what I'd be sure to tell the new owner of a Craftsman house or bungalow. Here's a start. Send me your rules!

**DON'T RUSH IN:** Good advice for everyone, perhaps especially for owners of 20th century houses, who may see them as old but not historic. Learn about your style before you tear out the "little fireplace windows" or

inglenook benches. Corollary: Clean it first. (A lot of times we are overreacting to filth.)

**ASSUME YOU CAN FIX** almost any well-built component of the past. Both lumber and general craftsmanship were better than today's average. Windows, for example, may be patched, scraped and painted, then rehung. New replacement windows will notably change the look of the house and introduce modern systems designed for replacement or obsolescence.

**DON'T OVER-LIGHT** with ceiling spots, recessed cans, and bright bulbs in an effort to "lighten dark rooms."

Like white-painted walls against a dark oak wainscot, strong lighting will make the woodwork appear black. For a bungalow ambiance you will come to love, stay mellow to bring out the wood's highlights. Install dimmers. Related: Don't paint varnished woodwork, especially not white.

**CREATE SEATING AREAS** in a long or wide living room that spans the house. It doesn't work to put furniture against the walls and leave the middle open. Consider separate conversation groupings, using area rugs for definition. Direct traffic with the furniture plan. (*to be continued*)



Patricia Poore, *Editor*  
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### ARTS & CRAFTS HOMES and the Revival

*is the quarterly that covers contemporary practitioners as well as the historical antecedents of the continuing A&C movement.*

**OUR MISSION** is to offer expert advice and perspective for those building, renovating, or furnishing a home in the Arts & Crafts spirit. ■ Our mission is to celebrate the revival of quality and craftsmanship, going beyond the narrow definition of American Arts & Crafts as a "style" confined to the first decades of the 20th century. Offering hundreds of resources, we showcase the work not only of past masters, but also of those whose livelihoods are made in creating well-crafted homes, furnishings, and works of art today. ■ Each issue is a portfolio of the best work in new construction, restoration, and interpretive design, presented through intelligent writing and beautiful photographs.

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**TO SUBMIT MATERIAL:** Most articles in the magazine begin with images. We often assign professional photographers for features, but "scouting shots" tell us what the project looks like. These can be presented as digital jpegs, transparencies, amateur shots—sent to the editorial department by email or on a CD by mail. ■ Please describe the project concisely, and let us know where you think your idea fits into the magazine.



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## Terra Cotta Welcome

The handmade terra-cotta welcome sign in green and copper features an oak and acorn motif. It measures 6" x 11¼" and weighs a hefty two pounds. Other styles feature ginkgos, maple leaves, and dragonflies. Tiles are \$65. From Fay Jones Day Tile, (541) 424-3359, fayjonesday.com



## Cool It

Celebrate the holidays with these winter-themed tiles designed by artist Charley Harper. Cool Cardinal (\$74) measures 4" x 8". Perfect Tree (\$74) is a 6" x 6" tile. Add a Dard Hunter Studios oak frame for an additional \$92 to \$142. From Motawi Tileworks, (734) 213-0017, motawi.com







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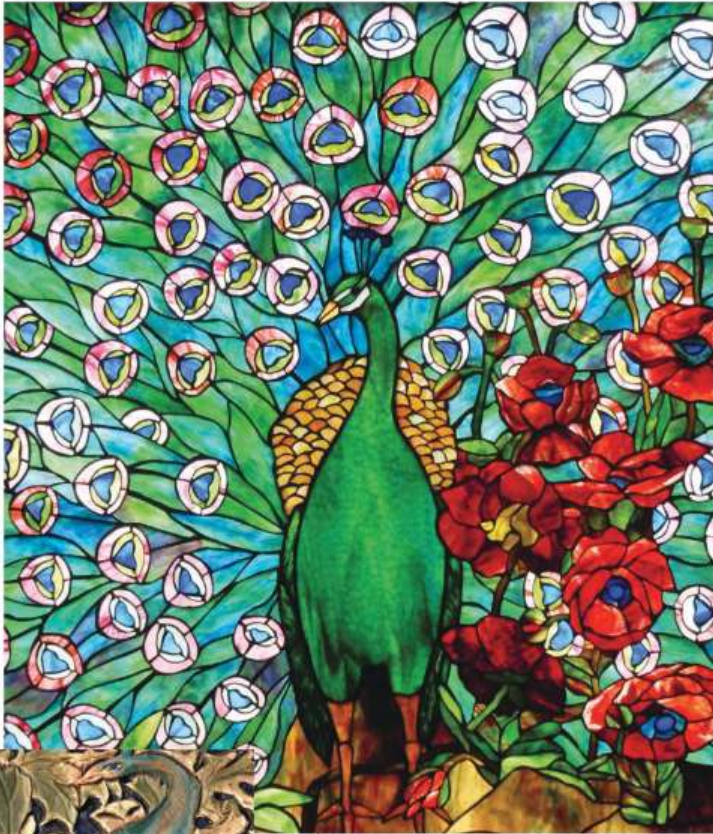
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## Peacock in Repose

The two-tile set is inspired by the peacock that appears in the Forest Tapestry made by Morris & Co. in 1887. Each hand-pressed and -decorated porcelain tile measures 4" x 4". The set sells for \$80. From B.A. Schmidt Arts & Enterprises, (847) 432-5679, [baschmidtartstiles.com](http://baschmidtartstiles.com)



## Feather and Fan

New period-inspired fabrics suitable for upholstery or drapery include Soaring Tulip, a tapestry/chenille mix, and Peacock Eye, a jacquard woven chenille. Both are blends of rayon, cotton, and polyester and come in several colorways. Each is \$125 per yard. From Archive Edition, (310) 676-2424, [archiveedition.com](http://archiveedition.com)



## Knack of Leather

The Arbor chair in the Craftsman frame features exposed woodwork along the front, sides, and base. It's upholstered in burnished "knackery burley" leather and measures 39" high x 37½" deep x 31½" wide. Price is \$4,497 as shown. From Taylor King, (828) 632-7731, [taylorking.com](http://taylorking.com)



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## Warm Metallics

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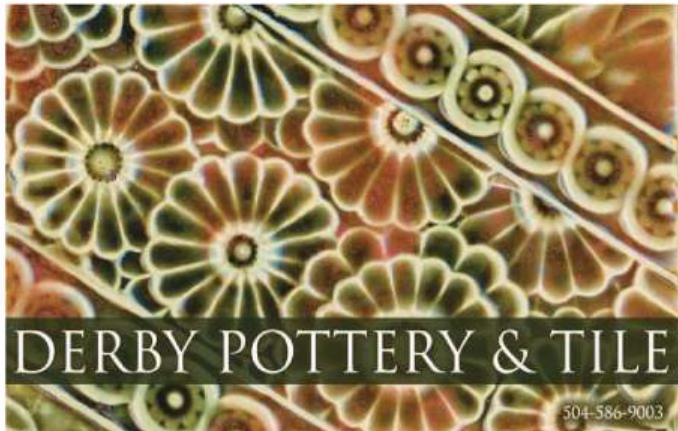
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## Tucker to Lead Museum of American Arts & Crafts

Kevin W. Tucker is the first director of the Museum of the American Arts and Crafts Movement in St. Petersburg, Florida. “When it opens in early 2018,” says Tucker, “nowhere else will one be able to enjoy such a comprehensive perspective on the creative energy, beauty, and legacy of the American Arts & Crafts movement.”

The museum will be the home of the collection of the Two Red Roses Foundation, established by retired businessman Rudy Ciccarello in 2004. The Foundation’s extensive collection of work in the Arts & Crafts genre includes unparalleled works of furniture, metalwork, lighting, ceramics, paintings, prints, photography, and other objects produced between 1900 and 1930.

Tucker comes to the museum from the Dallas Museum of Art, where he curated the first comprehensive examination of the life and work of Gustav Stickley for the exhibition “Gustav Stickley and the American Arts & Crafts Movement” in 2010. During his 12-year tenure in Dallas, he oversaw the doubling of the endowment for decorative arts acquisitions and brought major works of art to the museum. He has lectured and written extensively on the subject of Arts & Crafts design, including an essay on Newcomb metalwork in “Women, Art, and Social Change: The Newcomb Pottery Enterprise,” in 2014.

Tucker holds a master’s degree in applied history and museum studies from the University of South Carolina. In 2007, he received a Winterthur Research Fellowship to work on “Gustav Stickley and the American Arts & Crafts Movement.”



**ABOVE** A rendering of the planned library. **LEFT** Kevin Tucker is the new executive director of the Museum of the American Arts and Crafts Movement.

## THE LIBRARY

With its period Gustav and L. & J.G. Stickley furniture and 90' ceiling border of Grueby tiles—all of it visible through glass exterior walls—the library at the Museum of the American Arts and Crafts Movement should be a stunner. With a focused and growing collection of books, journals, periodicals, and auction catalogs, the library is intended as a user-friendly resource for students, scholars, and others with an interest in the history of Arts & Crafts. A private “reading room” will be available with a reference librarian on hand to help visitors with requests, as well as computer stations with free Wi-Fi for research. To that end, the library is actively searching for rare books and periodicals; a wish list is available online. Two Red Roses Foundation, (727) 943-9900, [tworedroses.com](http://tworedroses.com)



Washington Hall has been a beloved community event space since it opened in 1908.

## Seattle’s Washington Hall to Reopen Soon


As a preservation organization, Historic Seattle has been responsible for saving and restoring more than two dozen significant historic structures in its Pacific Northwest hometown. Since 2009, the non-profit group has been working with several other local organizations on a \$10 million restoration of Washington Hall, a historic performance, event, and community-use landmark.

Built in 1908 by the Danish Brotherhood of America, the red-brick Victor Voorhees-designed building has always been a multipurpose space. Initially a fraternal lodge, it was also a settlement house for immigrants of various ethnicities, a dance hall, and a center for social and cultural activities. Its stage has been in constant demand

from the start, hosting Danish and Yiddish theatrical productions in the 1910s and musicians and speakers such as Marian Anderson, Mahalia Jackson, Billie Holiday, Duke Ellington, Count Basie, Jimi Hendrix, W.E.B. Du Bois, Marcus Garvey, and Joe Louis.

The final phase of the restoration should be complete later this year. The \$3.5 million project will involve seismic retrofit of the entire building, ADA compliance, a new fire sprinkler system, and build out for performance and operating space, including a catering kitchen and small café. A campaign to raise the remaining \$1.3 million to complete the renovation is underway. Historic Seattle, (206) 622-6952, [historicseattle.org](http://historicseattle.org)






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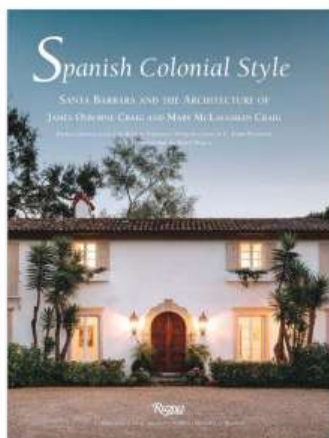
  
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## SPANISH COLONIAL STYLE

**Santa Barbara and The Architecture of James Osborne Craig and Mary McLaughlin Craig**

By Pamela Skewes-Cox and Robert Sweeney.  
Rizzoli, 2015. Hardcover, 256 pp., \$55



The architects James Osborne Craig and Mary McLaughlin Craig exerted their influence on the popularity of Spanish Colonial style for two generations; Osborne was active from 1915 until 1922, and Mary's career followed, from 1923 to 1956. Working in Santa Barbara, the Craigs helped develop Spanish Colonial Revival and other historical styles, but their influence was felt well beyond Southern California. Theirs is a romantic and still beloved architecture of white-washed stucco, undulating plaster and beamed ceilings, and rooms centered on the hearth.

Neither husband nor wife had a formal degree in architecture, yet the couple (he from Scotland, she from South Dakota) strongly influenced other 20th-century designers and built a lasting legacy. Long under-appreciated, the Craigs are now the subject of a celebratory

exhibition and a book produced in association with the Santa Barbara Historical Museum. Besides renewing interest in the Craigs' careers, the book and exhibition call attention to Santa Barbara, which became "a small city of international importance" in the 20th century.

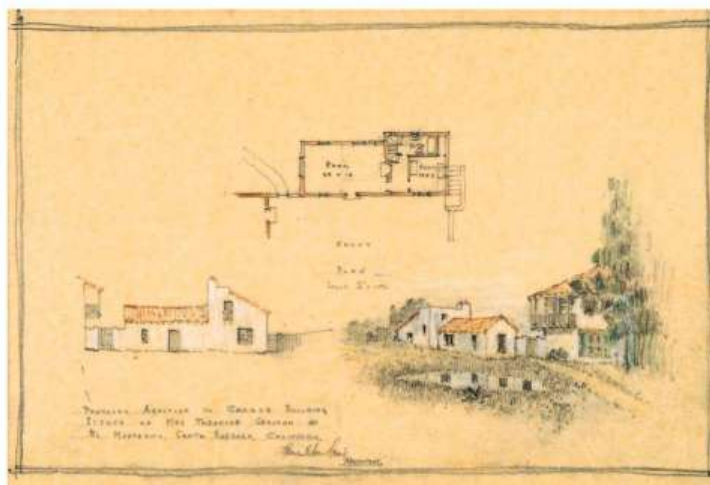
The book is biographical with an emphasis on architecture. See the houses in context with gardens and mountain backdrops. Images include original drawings, archival photographs, and contemporary photographs of exteriors and rooms inside. An appendix lists the complete works.

The Santa Barbara Historical Museum will sponsor a major exhibition of the Craigs' architectural drawings, opening on November 5th and running through July 3, 2016. [santabarbaramuseum.com](http://santabarbaramuseum.com) —Patricia Poore



**ABOVE** El Paseo Court, Santa Barbara, designed by Osborne Craig and begun 1922. The multi-tenant complex in Castilian Spanish Colonial style housed artists, shopkeepers, office workers, and residents.

**RIGHT** Drawing by Osborne Craig for a main house and cottage addition inspired by Andalusian architecture. **LEFT** Front elevation, Emmor J. Milley House II in Montecito.





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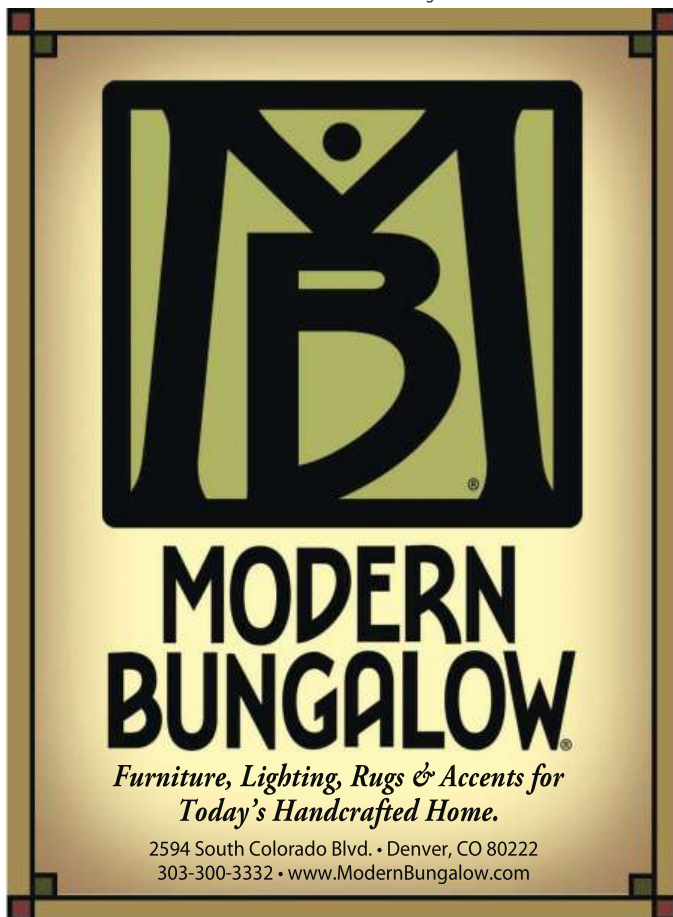
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## Hollyhock Lecture

Artisanal woodworker Erik Mortenson will speak about his restoration work on Frank Lloyd Wright's Hollyhock House at an event rescheduled from March. Mortenson, of Tried & True Millworks, has worked on many significant Arts & Crafts homes in the Los Angeles area and has recently relocated to the Pacific Northwest.

Now a museum owned by the City of Los Angeles, Hollyhock House reopened to the public early in 2015. Mortenson designed, built, and installed many reproduction finish elements there, including clerestory windows, a replica light fixture, and a folding screen in the dining room. The event will be held at Dearborn House in Seattle. Tickets: Historic Seattle, (206) 622-6952, [historicseattle.org](http://historicseattle.org)



"Guardian of the Timberline," a William S. Rice block print from 1924, on view in Pasadena.

THROUGH April 3, 2016

## California Dreaming

William Seltzer Rice was a young American artist of 27 when he stepped off a train in Stockton, California, in 1900. He had trained at the Pennsylvania School of Industrial Art in Philadelphia, and studied under famed illustrator Howard Pyle before his timely arrival in California on the cusp of the Arts & Crafts movement. "We were in California at last, that wonderful country that I had read

so much about and so often longed to see," he wrote soon after his arrival. "The strange trees and shrubbery, the redwoods, cedars, pines and live oaks, and the wondrously blue skies were the undeniable proofs of that fact." Rice took special interest in Japanese block prints and *ukiyo-e* ("pictures of the floating world"), ultimately transforming the Japanese polychrome technique into graphic distillations of California's untrammelled scenery, favoring strong, stylized lines and planes of pure color.

Featuring more than 50 watercolors and block prints, "The Nature of William S. Rice: Arts and Crafts Painter and Print-maker" is on view at the Pasadena Museum of California Art. Another exhibition of interest, also on view through April, is "Of Cottages and Castles: The Art of California Faience," which explores the distinctive works of the California Faience pottery, established in Berkeley in 1913. Born out of a partnership between two former college classmates, William Bragdon and Chauncey Thomas, California Faience presents the full range of the company's decorative tiles, vessels, and sculptures, with the noteworthy inclusion of tiles from the company's most prestigious project, the commission by architect Julia Morgan for a complete environment of tiles for William Randolph Hearst's palatial home and grounds in San Simeon. (626) 568-3665, [pmcaonline.org](http://pmcaonline.org)

FEB. 19-21, 2016

## Grove Park Inn

Come to the historic Grove Park Inn in Asheville, N.C., for a weekend's immersion in the world of Arts & Crafts. As always, this year's Arts & Crafts Conference offers a chance to visit with the makers and purveyors of the best contemporary Arts & Crafts design, examine and buy fine antiques, take part in a group discussion or hands-on workshop, and tour historic Asheville neighborhoods and homes.

Andre Chaves will hold a seminar on the Arts & Crafts movement seen from a

21st century perspective, James Haggerty will speak on Arts & Crafts pottery glazes, and Joby Patterson will lecture on the woodblock prints of Arthur Wesley Dow. Other talks and seminars cover Arts & Crafts metalware, wallpaper, and stenciling, and the designs of architect Louis Sullivan. Also, conference impresario Bruce Johnson will present a seminar on the role of the Roycrofters at the Grove Park Inn. Registration: (828) 628-1915, [arts-craftsconference.com](http://arts-craftsconference.com)




Charles and Henry Greene; photo taken at Henry's home in Altadena in the 1950s.

FEB. 23

## Prophets of Greene

Charles and Henry Greene were nearing 80, living quietly in Carmel and Altadena respectively, when strangers began to come calling in the early 1950s. Most of their architectural firm's clients—the Gambles, Elisabeth Prentiss, the Pratts, the Blackers—had long since died. Yet a new appreciation of the work of Greene & Greene was taking hold among young architects, journalists, academics, and photographers. "Prophets without Honor: the Rediscovery of Greene & Greene" will explore the rebirth of interest in the Arts & Crafts design firm and its Ultimate Bungalows. Part of the Sidney D. Gamble lecture series, the talk will be led by author and historian Ann Scheid, head of the Greene & Greene Archives at the Huntington Library and a member of the Gamble House staff. Tickets: Gamble House, 626-793-3334, [gamblehouse.org](http://gamblehouse.org)







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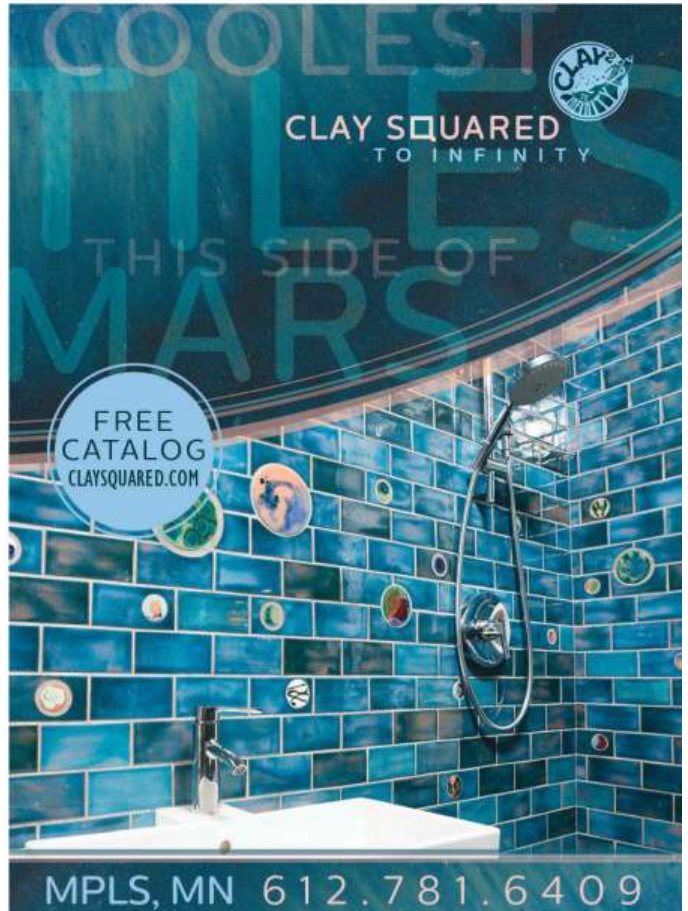
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# Architecture in Pasadena

Its legacy largely preserved, this beautiful Southern California city is a fountainhead of the American Arts & Crafts movement. *by Sarah Hilbert*



Greene & Greene's Gamble House (top, bottom), and the 1913 Colorado Street Bridge, which is listed on the National Register.

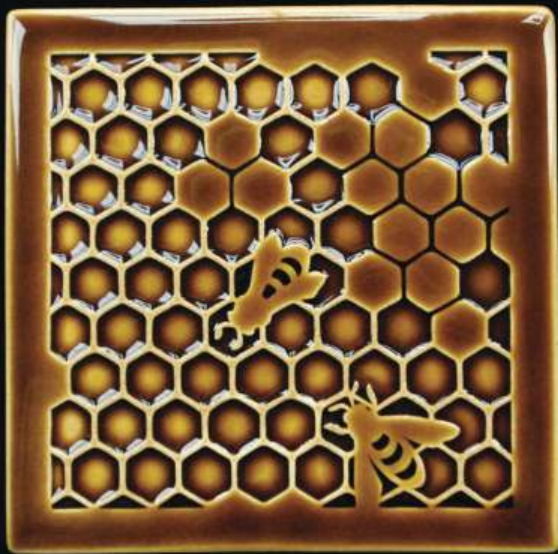
COLLEGE FOOTBALL AND FLOWER-LADEN FLOATS put Pasadena in the spotlight every January, but its amazing architecture draws visitors all year. Sunshine drew wealthy vacationers and new residents along with notable architects. On most streets, you'd be hard pressed not to spot a bungalow or Craftsman-influenced structure.

Navigate more than two dozen Landmark or National Register Historic Districts by car: first stop is **The Gamble House**, Pasadena's crown jewel, designed by Charles and Henry Greene in 1908 for David and Mary Gamble of Procter & Gamble. With unparalleled woodwork, it is the masterpiece of the architects' Japo-Swiss aesthetic. Tour the house early afternoons Thurs.–Sun. (advance ticket purchase is recommended). The interior tour can take two hours or more. After strolling the gardens, stop at the Bookstore, once the garage—which got its own star turn as Doc Brown's lab in the

1985 film *Back to the Future*.

The surrounding neighborhood, **Arroyo Terrace**, is worth another hour of exploration, on foot. Look for the striking clinker-brick wall that winds along Arroyo Terrace, fronting several Greene & Greene homes (including Charles Greene's personal residence and the iconic **Duncan-Irwin House**) along with houses by architects including Elmer Grey and Myron Hunt. Docent-led walking tours take place once a month, typically on the second Saturday, but visitors may do a self-guided tour with the help of a printed guide (\$1.50 at the Gamble House Bookstore).





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## AMBITIOUS VISIT

■ **CITY HALL** The majestic 1927 Pasadena City Hall is topped with an Italian Baroque dome inspired by Venice's Santa Maria della Salute, a picturesque site visible throughout the city. Make sure to walk into the east-facing fountain courtyard and stroll through the arched breeze-ways. Garfield and Holly Streets.

■ **THE RAYMOND RESTAURANT** The bungalow that was once the caretaker's cottage is the only remnant of the esteemed Raymond Hotel (razed in the 1930s). Its Craftsman details are a charming backdrop for dining. 1250 S. Fair Oaks Avenue.

■ **PROSPECT PARK NEIGHBORHOOD** Just northwest of the Gamble House, see grand residences by Greene & Greene, Frank Lloyd Wright, and Wallace Neff among others. Start at N. Orange Grove Blvd and Prospect Blvd.

■ **BUNGALOW COURTS** Bungalow courts came first to Pasadena; today there are 112 intact examples, with around 30 on the National Register. See several on South Marengo Ave. between Cordova and Fillmore Streets.

■ **RESIDENTIAL HISTORIC DISTRICTS** Besides Bungalow Heaven, take time to visit Madison Heights, Garfield Heights, and Historic Highlands neighborhoods.



Next up is the serene **Lower Arroyo Seco**, where architects and artists found inspiration along the rim of the watershed valley that runs through the city. Pasadena's Arts & Crafts epicenter looks to be out of a plein-air painting, with dappled sunlight filtering through the heavy oak canopy. Homey bungalows and stately Craftsman and English Arts & Crafts-style homes line South Arroyo Boulevard near the **Colorado Street Bridge**. Tilemaker Ernest Batchelder once settled here; his home, a private residence, is at 626 S. Arroyo Blvd.

Grab a bite in **Old Pasadena**, the revitalized shopping and dining area in the historic commercial core along Colorado Boulevard. Adapted two- and three-storey buildings date from the 1890s through the 1930s and house cafés, national store chains, and galleries. Myri-

ad styles are reflected in the storefronts: Art Deco, Moderne, Spanish Colonial Revival, and Beaux Arts. The stunning Hispano-Moresque Revival **Castle Green** (at Raymond and Green streets) is Old Pasadena's most historic attraction. This former hotel has been converted into residences. Tours are offered only twice a year, but passersby will admire its grandeur and detail from the street. Venture just one block south to eat at **La Grande Orange**, housed inside the 1935 train station that retains Spanish and Southwestern details.

You must visit the famous **Bungalow Heaven** Landmark District, a 16-block neighborhood filled with intact bungalows and Historical Revival homes. It's especially charming when porch lanterns come on in early evening, and you can peer into golden interiors lit by mica lamps. ■



La Grande Orange café retains its curvy banquettes; it's located in the old 1935 train station.

JAMIE PHAM COURTESY PCVB (TOP LEFT);  
MAGNUS STARK; COURTESY LGO HOSPITALITY (BTM.)



**THIS PAGE** Two houses in well-preserved Bungalow Heaven.  
**OPPOSITE** Pasadena's 1927 City Hall, and Castle Green, a former hotel.



## Pasadena Heritage EVENTS & TOURS

Pasadena Heritage deserves credit for the preservation and revitalization of the city's architectural and cultural resources. Founded in 1977, it is now one of the oldest historic-preservation groups in Southern California and the second largest in the state. Among countless other successes, the organization's legacy includes preserving Old Pasadena, the iconic Colorado Street Bridge, the Huntington Hotel, and the Greene & Greene-designed Blacker House,

Consider timing your visit with Pasadena Heritage's Craftsman Weekend, a spectacular annual event that showcases the city's Arts & Crafts contributions with bus and walking neighborhood tours, social receptions inside exclusive historic residences, lectures, and a vendor exhibition featuring period and contemporary furnishings and decorative arts. The 2015 event is scheduled for November 13–15, and advance reservations are strongly advised.

The organization hosts several regular tours and educational events. Its Old Pasadena Walking Tour, on the first Saturday of every month, allow inside peeks into such places as Castle Green. Participants learn about what it took to make this district a premier example of downtown revitalization. A regular lecture series and the Annual Spring Home Tour continue to celebrate the rich and varied history of Pasadena. [pasadenaheritage.org](http://pasadenaheritage.org)

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The center island was placed cater-corner to perimeter cabinets, assuring wide passages. The room's primary sink, a vintage-inspired copper farmhouse model, is in the island. The checkerboard countertop is a unique feature.

## the company

### KITCHEN DESIGN

John Starck, **SHOWCASE KITCHENS**, New York NY: showcasekitchens.com

### ARCHITECT

T.J. Costello, **HIERARCHY ARCHITECTS**, Manhasset, NY: hierarchytld.com

### BUILDER

Todd Mitchell, **MITCO ASSOCIATES**, Bellmore, NY: mitcopro.com

## sources

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# for an open plan, REVIVAL MOTIFS

by Patricia Poore | photographs by Ric Marder

**R**EMODELING THE KITCHEN was a major project in this owner's upgrade of a Long Island house built in the 1950s. The old kitchen was dated and confused: Colonial Revival mouldings on stock golden-oak cabinets, a tiny island with clipped corners, low-end laminate countertops and white appliances, all with a smattering of generic wallpaper. Homeowner Robert Jackman hatched the overall design and suggested many of the details.

"I went to college in Southern California," Jackman says, "and fell in love with the Greene & Greene houses in Pasadena. Over time, I became more and more a student of the Arts & Crafts movement."



## IN THE LANGUAGE OF CRAFTSMAN

- Cabinets get a period look from the use of quarter-sawn oak and traditional joinery; each door has a framed, solid wood center panel, another traditional detail.
- Colonnades create an open feel while providing separate rooms, as in period bungalows.
- The style-neutral range is built into a hearth-like niche with a “mantel” shelf.
- Banquette seating suggests an old-fashioned breakfast nook.
- Wide-plank flooring was laid in various widths. (Narrow strip floors came later.)
- Hardware and lighting fixtures are period reproductions.



**ABOVE** The kitchen table and banquette overlook the backyard. **LEFT** A hidden drawer designed to hold paper recycling was designed into the banquette, which affords storage. **FAR LEFT** Cool Carrara marble, traditional for baking stations, is used for the pizza-making countertop; the man of the house is a self-proclaimed pizza chef. Cabinets are in stained white oak, even on the interior.

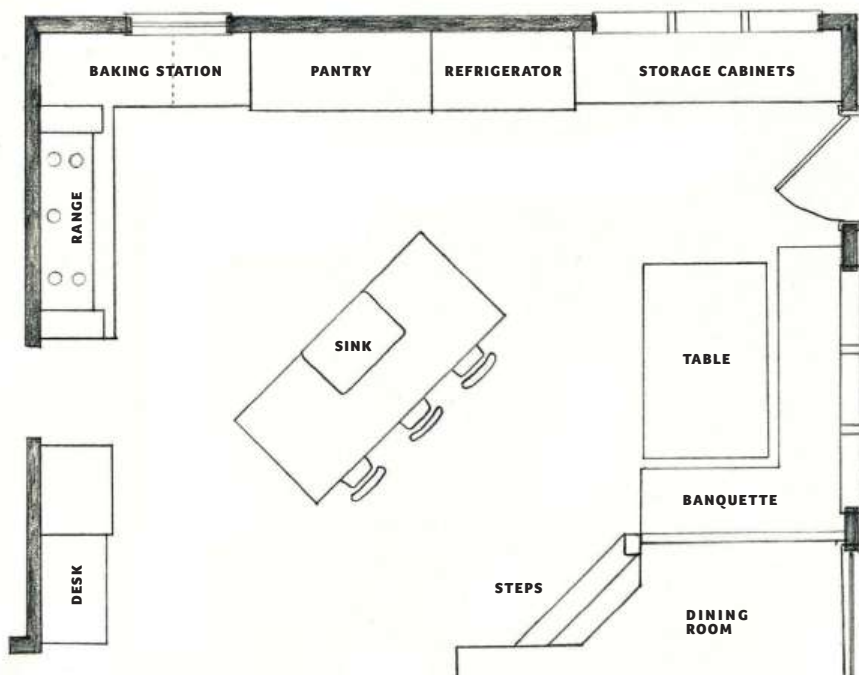


## A zoned floor plan

During the full-out renovation of the undistinguished 1950s house, the kitchen grew to become the heart of the home. Its careful layout, though, breaks it into various work and living spaces, giving the room a human scale not seen in most open-plan kitchens.

The working corner of the kitchen moves from range to baking (or pizza prep) area to pantry and fridge. The breakfast nook, set near a large window, is cozily tucked into a colonnade. Here, a separate bank of storage cabinets takes the place of a sideboard.

The unusual placement of the center island allows for wide corridors, creating a smooth traffic flow unimpeded by right angles and tight corners.







**ABOVE LEFT** A desk occupies one end corner of the room: upper cabinets serve as a pantry, and lower drawers hide an extra freezer. **TOP, RIGHT** Vertical panels around the stove are pullout spice racks. The room also has a freezer and cold-beverage drawers.



Jackman and his wife, Naomi, knew they'd look to the Arts & Crafts vocabulary for the renovation. He chose traditional wood species: quarter-sawn white oak, American cherry. This is new work, frankly embracing a professional-style range and a large, built-in refrigerator. (All appliances are by Sub-Zero and Wolf.) The design uses motifs of the past; the range is built into a hearth-like niche, for example, and a colonnade divides the room. The period-inspired kitchen features framed white-oak cabinetry, a wide-plank wood floor, and banquette seating that evokes a breakfast nook. Lighting is transitional, alluding to the gaslight and early-electric eras.

"Because of my work in cabinetmaking, I was fussy about joinery," Jackman says, "insisting on traditional mortise-and-tenon and dovetail joints." He himself built some key pieces, including the kitchen table, several doors, even the basement staircase.

The center island features a 2½"-thick end-grain countertop in a checkerboard pattern (alternating walnut and maple) with a mahogany border. The prep area near the stove is a "pizza station" featuring a low-height marble slab for kneading dough. The use of copper in the room—for the stove backsplash, the farmhouse sink, a breadbox—looks back to its predominance in art metalwork. The golden chartreuse wall paint is right out of the bungalow era. ■





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# REVIVAL HEARTHS

Practical and artistic, tile is preferred for new fireplaces. *by Patricia Poore*

**B**EFORE 1915, fireplace surrounds in both builders' bungalows and fine Craftsman homes likely were done in brick. What we think of as Arts & Crafts tile really dates to the 1920s, including, for example, the work of Ernest Batchelder and tiles produced by Malibu Potteries and Catalina Clay Products. Art tile is appreciated more than ever in to-

day's revival, so it's no surprise that tile is so often chosen for new work that becomes the focal point.

As you'll see here, new installations run from period-correct surrounds in earthy colors to unique interpretations. Look for nature themes, mosaics, and motifs borrowed from Greene & Greene, C.R. Mackintosh, and others.

**LILYWORK TILE** For an English Arts & Crafts 1915 home (architect Stiles O. Clements) in Pasadena: running band 'Iznik' in Green Tea, Mint, Creme Brulee with 2" 'Byzantium' decos. Period design Kathryn Dahlman (kathryne designs.com). Tile for this extra-wide 10' fireplace \$12,000.

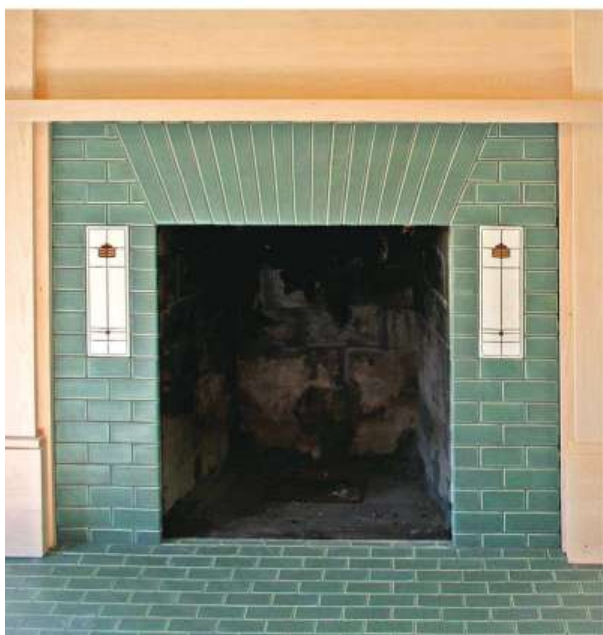




**SUZANNE CRANE** Remodeled for a 1969 Ranch: botanical 8" 'Dogwood with Red Berries' in Amber. Leaf specimens are pressed into wet clay for an impression later used as a glazing template. Handmade, no molds used. 8" tiles \$85 each; this surround \$1,360.



**PEWABIC** Tiles from the Stratton Collection in the Iroquois palette with a custom 'Oak Leaf & Acorns' border. Tiles approx. \$5,500.



**NORTH PRAIRIE TILEWORKS** Update for a brick bedroom fireplace of 1925. Matte Green field tiles custom fit with flaring, coved-end 2" x 12". Tube-lined 'Prairie Blossom' accent tiles. Tile \$1,300 + \$1,000 for design and sculpting.



**SYZYGY** Recent remodel of a largely intact house in Silver City, N.M., built 1890 with additions 1908–12. Hearth (floor) has 6" x 6" field tiles; 'Random Blend' pattern on the surround face, in Matte White, Brownstone, Cornsilk, Yellowstone, Wheatstone, and Acorn. Tile cost approx. \$2,500.





**TERRA FIRMA** Complex period-inspired design for a patio fireplace, with bronze-effect glazes on 3" x 3" field tiles interspersed with dog and other animal-motif tiles and mosaics. 'Tree of Life' center. Fireplace as shown \$3,000.



**CLAY SQUARED** Laid over old brick: 3" x 6" hand-made field tile in Pesto. Center design cued by existing woodwork elements around mirror. Tile \$650.

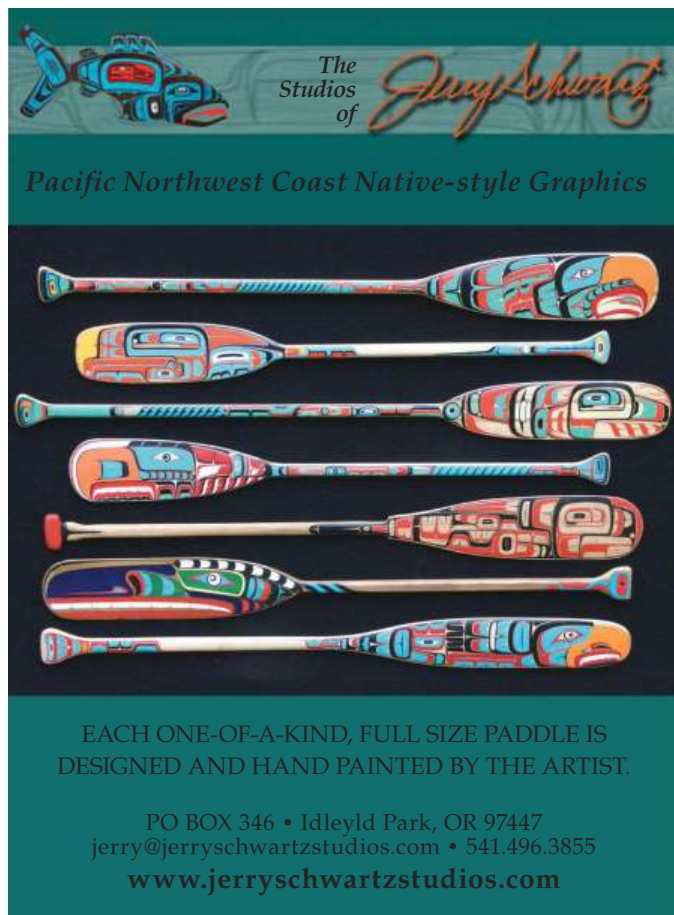


**ROOKWOOD POTTERY** Design by owner Jon Calderas replaced Home Depot tile in a 1908 Foursquare. 'Chesapeake Iris' and 'Dragonfly' tiles and Rookwood logo. Custom quote.



**PASADENA CRAFTSMAN TILE** Redo for a California Craftsman. Center 12" x 12" 'Twin Peacocks' tile with Dark Celadon glaze in crevices. 'Hawks' 3" x 3" relief tiles; 3" x 6" field tiles in Celadon. Relief patterns from impressions of original 1920s Batchelder tiles. Nice update of tradition using tile in an unpretentious brick running-bond pattern. Tile \$1,600.



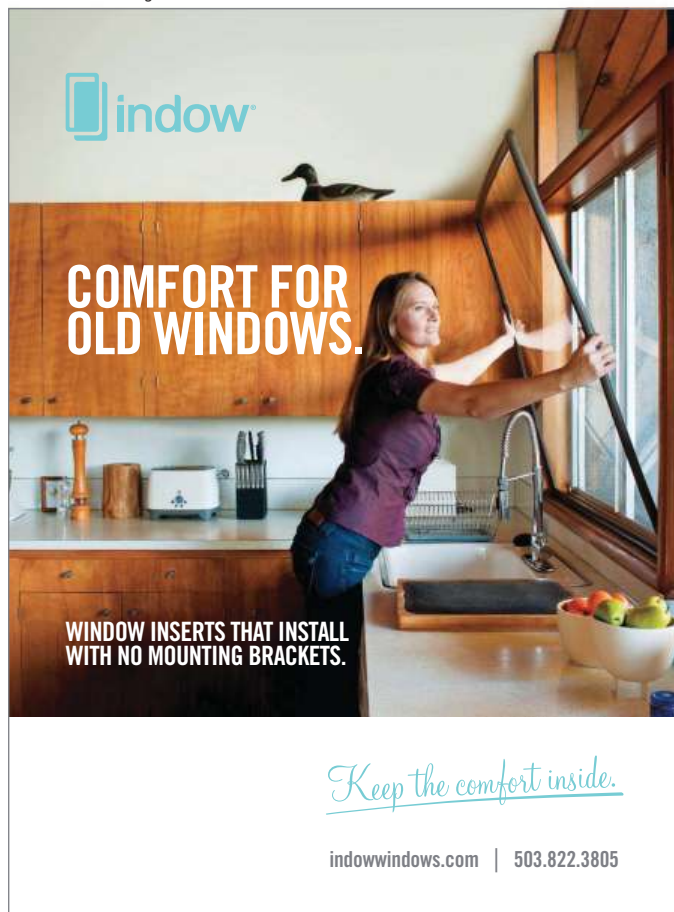


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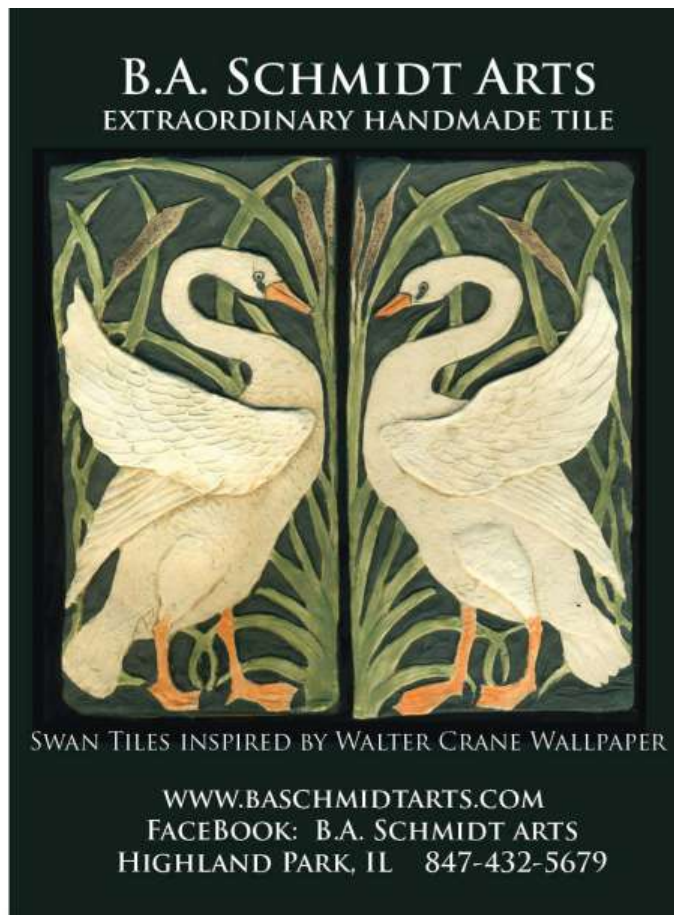
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In a 1915 Prairie Style house, the living room's fireplace surround is composed of evenly spaced square field tiles in mottled browns and greens.

# HISTORIC PATTERNS *for fireplace surrounds*

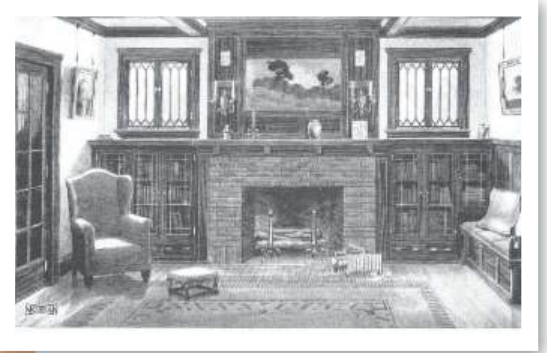
*Despite the prevalence of art tile for revival fireplaces, brick and concrete were as common during the Arts & Crafts period.* by Mary Ellen Polson





**LEFT** In a 1907 Foursquare, flanking bookcases extend the horizontal surround in running-bond brick. An almost identical pairing appeared in Morgan Woodwork's catalog of 1921 (inset).

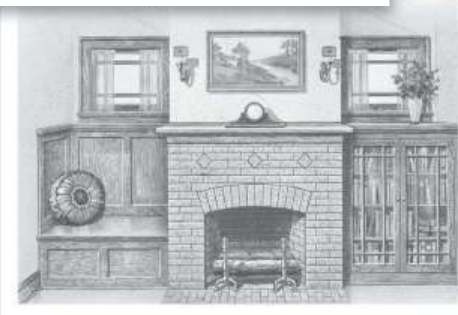
**BOTTOM** Standard brick is endlessly versatile; this original is in a 1913 "Hapgood house" in Mountain Lakes, N.J. Variations (insets, *Universal Design Book*, 1927) include arches over the firebox, and patterns formed by bricks on the diagonal or by adding accent brick or tile.



GUSTAV STICKLEY BELIEVED that a big, focal-point fireplace is essential to an Arts & Crafts house—not just for warmth, but as an emotional center and offer of hospitality. No wonder bungalows from Southern California to Miami were built with fireplaces! But what does a true Arts & Crafts fireplace surround look like? Facing materials could be almost anything that wouldn't burn: brick, rubble stone or river rock, tile, terra cotta, cast stone, even concrete. Despite the present-day perception that an Arts & Crafts fireplace should be clad in art tile, the most common material for builder bungalows and many other houses of the period was probably brick, especially before 1920. (Even tilemaker Ernest Batchelder's home, built in 1909, started life with a brick fireplace.)

Proportions and massing are just as important as the material used on the face. Unlike the classical proportions of fireplaces in most homes built from the 18th to early 20th centuries, Arts & Crafts fireplaces are broad and

sometimes blocky, often flanked by bookcases or bookended by seating areas termed inglenooks. In transitional fireplaces with tall and narrow coal-burning fireboxes, the brick or tile is scaled down to fit a smaller, narrower hearth; glossy lozenge-shaped  $1\frac{1}{2}$ " x 6" or 1" x 3" tiles are typical, similar to those in late Victorian fireplaces.





Surround patterns were inventive, especially in brick and tile. If you are lucky enough to have an original brick or tile fireplace in good condition, do not feel compelled to paint, reclad, or otherwise jazz it up. Even a deceptively simple brick or tile surround is an authentic bit of Arts & Crafts decorative history.

## BRICK

For centuries, bricks have been standardized at 4" wide x 4" tall x 8" long. One exception is Roman brick, favored by Frank Lloyd Wright in many of his Prairie fireplaces. Narrow Roman bricks measure 4" wide x 2" tall x 12" long. These standard

dimensions lend themselves to a running-bond pattern, where the joints in each row are staggered by half a brick—a classic look for Craftsman and Prairie styles.

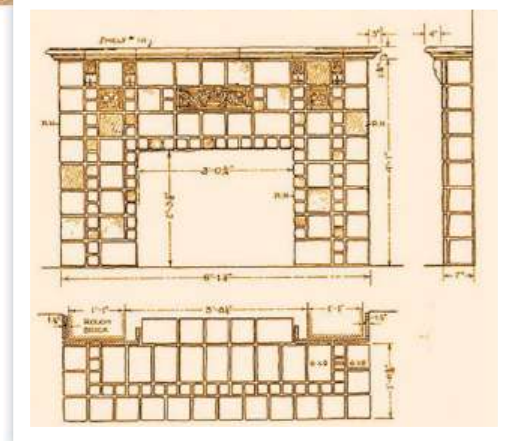
If the running-bond pattern is most typical—especially given the stout width of many hearths—vertical running bond also appears, often where the hearth is taller than it is wide. In other instances, the running-bond pattern might be interrupted by sections of brick turned at right angles or fanned to create arches and other pattern variations. In some cases, single bricks are inserted below the mantel in lieu of corbels, or rows of projecting bricks laid to create a recess or its illusion.

For real texture, though, it was common to intersperse a mantel mostly made of brick with locally available stone, an accent tile or two, or (most delightfully) clinker brick.

Once a low-cost alternative to standard brick, misshapen and vitrified clinker bricks gave a fireplace a sought-after organic appearance. Period brick colorations are earthy, running from light pink and buff to deep reds, purples, and browns. Clinkers, of course, offer a more extreme range of colors, from fire-engine red or flaming orange to blackish-purple. Another exception is bricks clad in terracotta, offering a more smoothly finished look than regular brick.

## TILE

Tile installations from the early years of the Arts & Crafts era look subdued compared to contemporary installations. They're often subtle, geometrically simple compositions of matte-glazed field tile. In a fireplace in a 1910 California Bungalow designed by architect Glen Jarvis, for example, the field tile is scaled to fit the proportions of the fireplace surround enclosing the firebox opening. The "legs" at left and right of the opening are exactly



A geometric Batchelder fireplace in a 1932 Tudor Revival is a close variation on fireplace plan No. 262 from the 1923 Batchelder-Wilson catalog (inset).

two tiles wide. The bridge between the legs (i.e., the center over the firebox) is exactly two rows deep.

Relief tile and scenic tile were unusual before about 1915. (In 1910, Ernest Batchelder was a West Coast pioneer influenced by the older Grueby Faience and Moravian Tileworks in the East.) When more decorative tiles came along, they arrived in a big way. Much of the art tile we think of as Arts & Crafts actually reflects the styles, designs, and glaze colors made by dozens of potteries in the 1920s, when tile production was at its pre-World War II height. Designs were based on romantic







Early tile fireplaces often featured square, earth-colored tiles in a matte glaze, like this one in a Julia Morgan-designed house of 1911. An installation of similar tiles from the *Universal Design Book No. 25* (1927) presents the same sort of tile, but with Colonial Revival proportions (inset).



themes drawn from the Anglo-European medieval past, or newfound Mayan or Aztec glyphs and Native American pottery, or the stylized forest scenes of Bavaria or Switzerland.

Centered above the firebox, scenic tiles as large as 8" x 16" provide a dramatic focal point. Smaller accent tiles on a given theme—flowers or vines, as examples—trail down the legs of the fireplace. One or two accent tiles may be artfully placed in random patterns. Late in the Twenties, art tiles in sizes from 2" x 2" to 12" x 12" were arranged in complex geometric patterns of appreciable rhythm and movement.

Homeowners could order an entire surround from a catalog, building the firebox to fit, or commission a whole fireplace. Today, you can take your ideas to a maker of small-batch art tile who will custom-design the tile to fit. For installation, be sure to hire a tile mason with plenty of experience with art tile. ■

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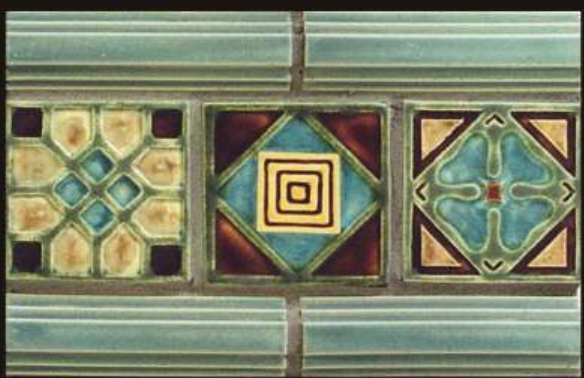
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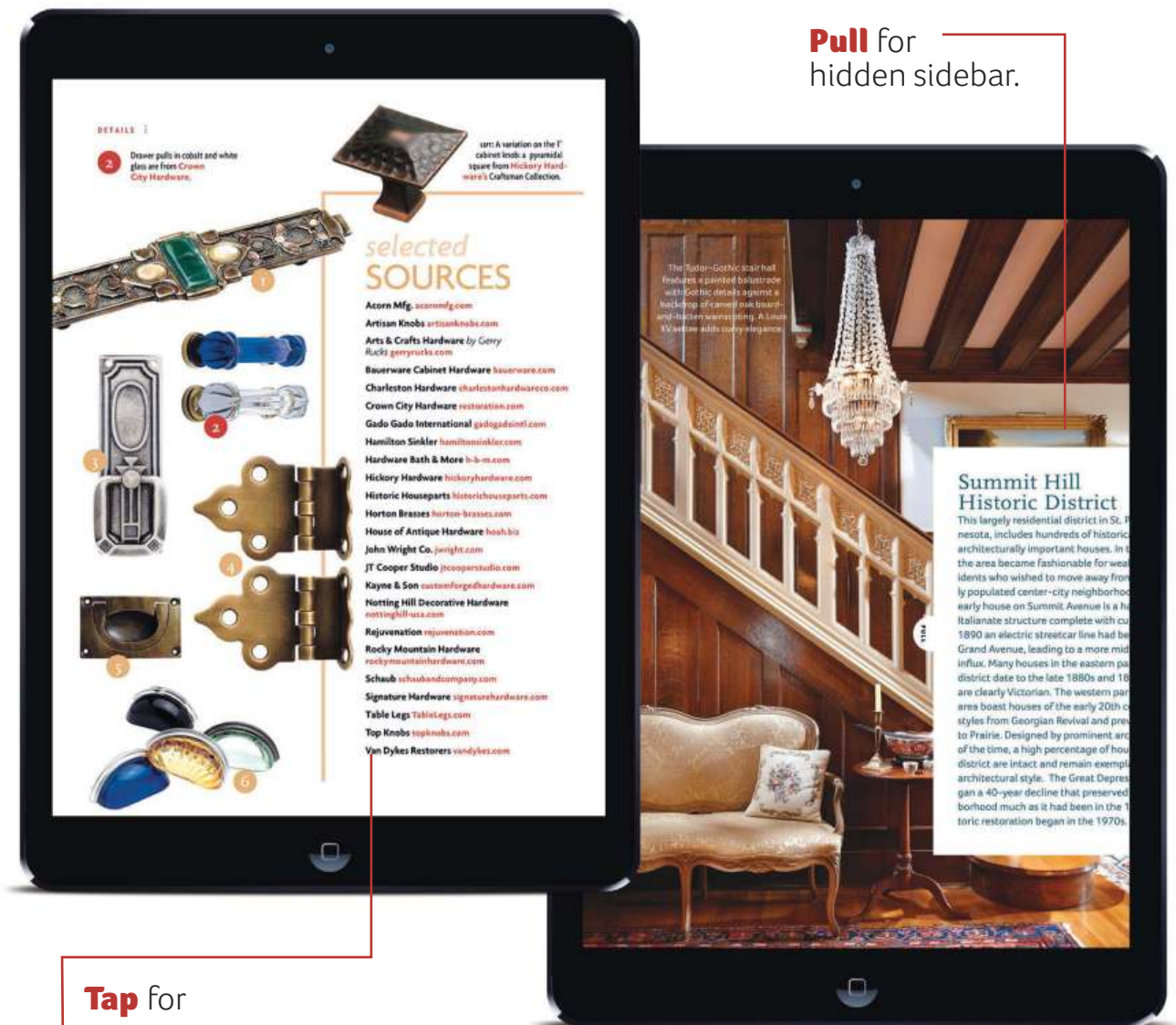
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portfolio  
WINTER 2016

I prefer winter and fall,  
when you feel the bone  
structure of the landscape  
—the loneliness of it...the  
whole story doesn't show.

—American realist painter Andrew Wyeth (1917–2009)



42 **RESTORATION**  
*Undoing the Victorian  
in a 1915 bungalow.*

50 **THE GUILD**  
*Three small companies  
dedicated to art tile.*

54 **NEW WORK**  
*On falling for the charms  
of a new Craftsman home.*

64 **OUTSIDE**  
*The bones of the winter  
garden: architecture  
and seasonal remains.*







# SO WORTH THE WAIT!

Once rather a mess, this 1915 San Diego bungalow was restored over a period of 25 years. Lots of DIY labor produced stunning results.

BY THOMAS & PHYLLIS SHESS | PHOTOGRAPHS BY GARY PAYNE







**I**N JANUARY OF 1989, three years into our marriage and with a toddler son, we were looking to buy our first home when Phyllis came across an ad for a house in our price range. “I have a good feeling about this one,” she said before we’d laid eyes on it. The candidate was in North Park, an older urban neighborhood near downtown and next door to Balboa Park—San Diego’s version of Central Park. How bad could it be?

Well, we can laugh about it now. Let’s just say—for Tom—it wasn’t love at first sight. Curb appeal was so-so, and the neighborhood was struggling. Phyllis, however, was elated: “I knew it in my heart that we could turn this fixer-upper into our dream home.” She liked the open floor plan of 2,000 square feet, the multi-pane windows with wavy glass. A large family room had been added in the 1960s, as well as a swimming pool.

But all Tom could see was Pepto-Bismol pink everywhere. The seller had decorated the 1915 Craftsman Bungalow with her beloved Victoriana. The family room had flocked wallpaper and a Roaring Twenties motif complete with a lava-rock fireplace flanked by red plastic sidelights, and a giant pool table. The deferred maintenance in the kitchen was staggering and the house needed a new roof.

Of course, we bought it.



**TOP** The new art glass features a Dard Hunter rose design. **RIGHT** In the dining room, French doors replaced a plate-glass window flanked by small casements. The tiger-oak table is ca. 1895; chairs are vintage, as are textiles with Arts & Crafts embroidery (above).





Seemingly historic in the tradition of Batchelder tile, the living room's fireplace surround, a handsome focal point, is actually new work by tile artist Laird Plumleigh. Pottery includes vintage Weller and new work by Ephraim Faience, Door Pottery, and Gordon Hutchens.







Tom and Phyllis Shess restored the bungalow, once painted yellow and white. Today, a curved walk leads to the original front porch in brick; they added the river stone-veneer enclosure and the pergola behind it. The North Park Dryden Historic District was officially established in 2011.

## REVIVAL WORK IN AN ORIGINAL

The 1915 house contributes to the historic district, yet it's not a museum. The most notable addition is the new fireplace, which replaced over-painted brick that had weeds growing from it. A few years earlier, Phyllis Shess had invested in a large 'Palomar Oak' art tile by a Laird Plumleigh, "a charming fellow from Encinitas." The thought occurred that it could be "displayed" as part of the new surround. With the Plumleigh tile in hand and visions of Batchelder fireplaces, the couple looked for the right craftsmen. It didn't take long to discover Jim Crawford of Authentic Fireplaces and his assembled team of masons, tile setters, and carpenters who used Old World techniques. Jim loaned Phyllis a copy of his original Batchelder catalog to inform the design. In a visit to Plumleigh's "boneyard," they found perfect green and gold field tiles to complement the art tile. Phyllis laid the tiles out in the parlor, numbered each piece, and took a photo to guide the tile setters. The flanking cabinet glass, inspired by Frank Lloyd Wright, is by Barry May. The Douglas fir shelf and cabinets were stained to match original woodwork.





**ABOVE** The cloisonné vase on the dining-room server is from a trip to Beijing; its wisteria is a reminder of a vine on the house. **BELOW** The owners' first piece of furniture was the Stickley leather settle. Reproduction lamps warm the golden room at night.

*Carpets, wallpaper, even Douglas fir woodwork was pink, the décor Victorian.*

With our every nickel gone to the down payment, home improvements had to wait. The delay afforded us time to re-search the Arts & Crafts genre. After absorbing period-architecture magazines and attending several Craftsmen Weekends in Pasadena, we came away Born Again. Though this modest house was one of dozens built to house professionals for the 1915–16 Panama–California Exposition in Balboa Park, we envisioned one day having our own mini Greene & Greene home.

Our journey was worth every dime and every minute we spent. It started with Tom scraping off at least seven layers of interior paint. When it was down to bare wood, ghosting revealed where original elements had been. To our joy, we found pristine pocket doors covered up in a 1919 remuddling; now it was easy to turn the front parlor into a private guest room.

Our first hire was a contractor who transformed the saloon motif in the family room to create a comfortable media center. We closed off the sunken billiards room to create a







master suite. We re-stained the original Douglas fir trim and wainscoting in the front rooms. As is typical, woodwork in the bedrooms, bath, and family room is painted.

The same summer, an economic downturn found Tom with hundreds of hours to spare and a heat gun in hand. Off came the exterior paint. "I only fell off my jerry-rigged scaffolding twice," Tom says. Next we hired a landscape designer, and soon had a south-side brick patio and fountain, an outdoor kitchen. In our first "oh no!" moment, we realized we had to go around the house from front or back to get to the new side garden. All along we had focused on maintaining the original architecture. Now we eyed the plate-glass window overlooking the new garden. Old wavy glass or not, we decided to replace it with double French doors matching those in the house. Good call: The setup looks original, and we use those doors every day.

We put off the kitchen until we could afford to do it right. Eventually we hired a bungalow-savvy contractor with the patience to put up with Phyllis's detailed and determined oversight. The contractor, himself an artist, designed and built the Mission-style table and storage benches.

Our crystal ball hadn't revealed that North Park would become what *Forbes* magazine and the *New York Times* called "one of America's hippest neighborhoods." We'd no idea we'd made such a good investment. To us, this was simply the forever home. Recently retired, we just celebrated our 30th wedding anniversary in our favorite place. This little bungalow. ■



**TOP** In the bathroom, only the tub was original, so the room was overhauled in period fashion. The medicine cabinet is based on a 1916 original. **ABOVE** The 1960s pool, nicely landscaped. **RIGHT** The cozy kitchen features new Douglas fir cabinets. **OPPOSITE** Framed vegetable and fruit labels are vintage, as are Jadeite salt and pepper shakers.

FOR SOURCES, see p. 71.







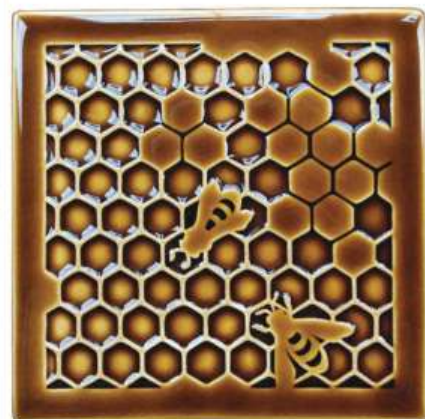


# CRAFTSMAN TILES

*The revival of small-batch art tile has never been more vibrant than in today's revival, as you'll see in the work of three unique artisan tile makers.* by Mary Ellen Polson



**FROM LEFT** Ned Guyette and Beth Vienot in their showroom in Wisconsin. A detail of the owl decorative tile in an Evergreen gloss glaze. The bee tile artfully depicts bees on a honeycomb.



## CARREAUX DU NORD

CARREAUX DU NORD means “tiles of the north,” fitting not only because of the location of this small tile company in northeastern Wisconsin, but also because tilemakers Beth Vienot and Ned Guyette have

French-Canadian roots. The couple met in a design class at the University of Wisconsin at Milwaukee. “Ned was very skilled, way beyond anyone else in the class,” recalls Beth. Ned notes that Beth is a superb

painter with a talent for decorative design: “We have done a few reproductions, but 95 percent of what we make comes from Beth’s fertile brain.”

Ned was experimenting with medieval techniques used to create encaustic tile. Realizing the process was too time consuming to be profitable,

he turned to low relief tiles, “our launching pad for making handmade tile.” He and Beth founded their company in 1995. Customers buy tiles as art, but the firm’s bread and butter is small-batch architectural tile, like accents recently installed in new structures at Chicago’s Lincoln Park Zoo. Designs show English and American Arts & Crafts influence with a touch of Art Nouveau. Ned’s glazes are hand applied, which results in slightly thicker or thinner coats. This “signature of the hand” is what gives Carreaux’s tile its distinctive appearance.

Ned presses up to 60 tiles per day. The architectural tiles are ideal for artistic installations, from backsplashes to murals and fireplaces. The showroom is in the former game room of the couple’s 1927 Tudor Revival home. “We’re not getting rich,” says Ned, “but we love what we do.” ■

**BETH VIENOT &  
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**FROM LEFT** Weaver at his studio, a barn that he rebuilt near his home in Michigan. Custom dogwood tiles create a trailing motif on a fireplace surround. **BELOW** A relief tile with hop buds and leaves shows a high degree of realism.

## WEAVER TILE

WHEN A BAD BACK THREATENED HIS CAREER as a stonemason, Scott Weaver turned to tile making, founding Weaver Tile in 2001. He'd spent the four previous winters immersed in pottery and ceramics at the historic Pewabic pottery in his home state of Michigan.

**SCOTT WEAVER**  
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Scott's studio is a historic red barn that he bought, disassembled, and reconstructed on his 80-acre property upstate. A naturalist who has spent his life in the woods, Scott found the land—which is surrounded by a Nature Conservancy reserve—while still in high school. He bought it piece by piece. Not surprisingly, Scott's favorite motifs are the birds, plants, and insects he finds here.

Most of the high-fired decorative tiles are his original sculpted designs. Weaver Tile's trademark look is a hand-scraped relief tile, usually in satin matte verdigris glaze. From a distance, the raised image of

a cinquefoil, ginkgo leaf, or grapevine seems to flash like gold against the deep green background.

Nothing is made in a mechanical press. Every tile is hand-pressed into a mold with a rubber mallet, trimmed, allowed to dry, and then fired. Before the final firing, tiles are hand-dipped into glaze. All the relief points are scraped free of glaze to create contrast with low areas. Using a sponge that still holds some glaze, the high points are wiped to give the raised surfaces a light sheen. Scraping can take just a few seconds or—in the case of a design with a lot of nooks and crannies, like a Batchelder tree tile—five or 10 minutes. Despite the work required to produce even a small batch of tile, Weaver has made a specialty of larger projects: for kitchens, bathrooms, and especially fireplaces. The gold-on-green look of his tiles is particularly appropriate in Arts & Crafts settings. ■



## SIGNATURES

One of Weaver's first big jobs was producing 1,200 Rookwood-style tiles for the 1926 Kellogg Manor House in Gull Lake, Mich. After exploring glazes at Pewabic, he continued experimenting with glazes and colors. "For me, working with glazes is a lot of trial and error," Scott says. "You find something

you like, then you play with it—for degree of 'matteness', then for variations in color." Beyond his signature deep green verdigris glaze, Scott's repertoire includes unusual mottled variations on yellow, brown, and red, more reminiscent of close-up pictures of the sun than painterly glazes.





**FROM LEFT** Cha-Rie Tang slip-casts tile in the tradition of Ernest Batchelder. The wall behind an outdoor fountain at the Robinson house features a cherry-tree branch in Cha-Rie's hand-sculpted tile. **BELOW** A geometric fireplace.

## PASADENA CRAFTSMAN TILE

A PRACTICING ARCHITECT for many years, Cha-Rie Tang has multiple talents. She is also an artist in kiln-fused glasswork, working with her husband, Bruce Hubbard, whom she met as an undergraduate at MIT. Tang has had the good fortune to have lived in Pasadena since the 1970s. Intrigued by its architecture, she discovered

her passion for Batchelder-style tile when a friend unearthed (in his backyard) numer-

ous molds from the Batchelder Tile Company and brought them to her.

After years of slip-casting Batchelder reproductions, Cha-Rie began to carve her own designs. She based many of them on Owen Jones' *The Grammar of Ornament*, which she, Bruce, and Steve Hubbard had transferred to CD-ROM during the tech boom. Tang's original designs

caught the attention of Isabelle Greene, a noted landscape designer and the granddaughter of Charles Greene. Cha-Rie made some 6" x 6" tiles for Isabelle's fireplace. That led to a commission for a fountain from the owners of the Robinson House, Mark and Phaedra Ledbetter. Cha-Rie says, "Phaedra is quite a talented lady herself and took a chance on me." The cherry-tree design is based on a motif from original furniture in the house and features carved tiles. "The project was completed in record time with me tending the clay day and night with fans and heat," Cha-Rie says. "At the time I did not have a slab roller. I had carpal tunnel problems for months afterwards."

She's gone on to produce carved fireplaces, fountains, walls, floors, backsplashes, and art pieces. With one of the largest collections of Batchelder molds in the country, she continues to produce revival tiles. ■

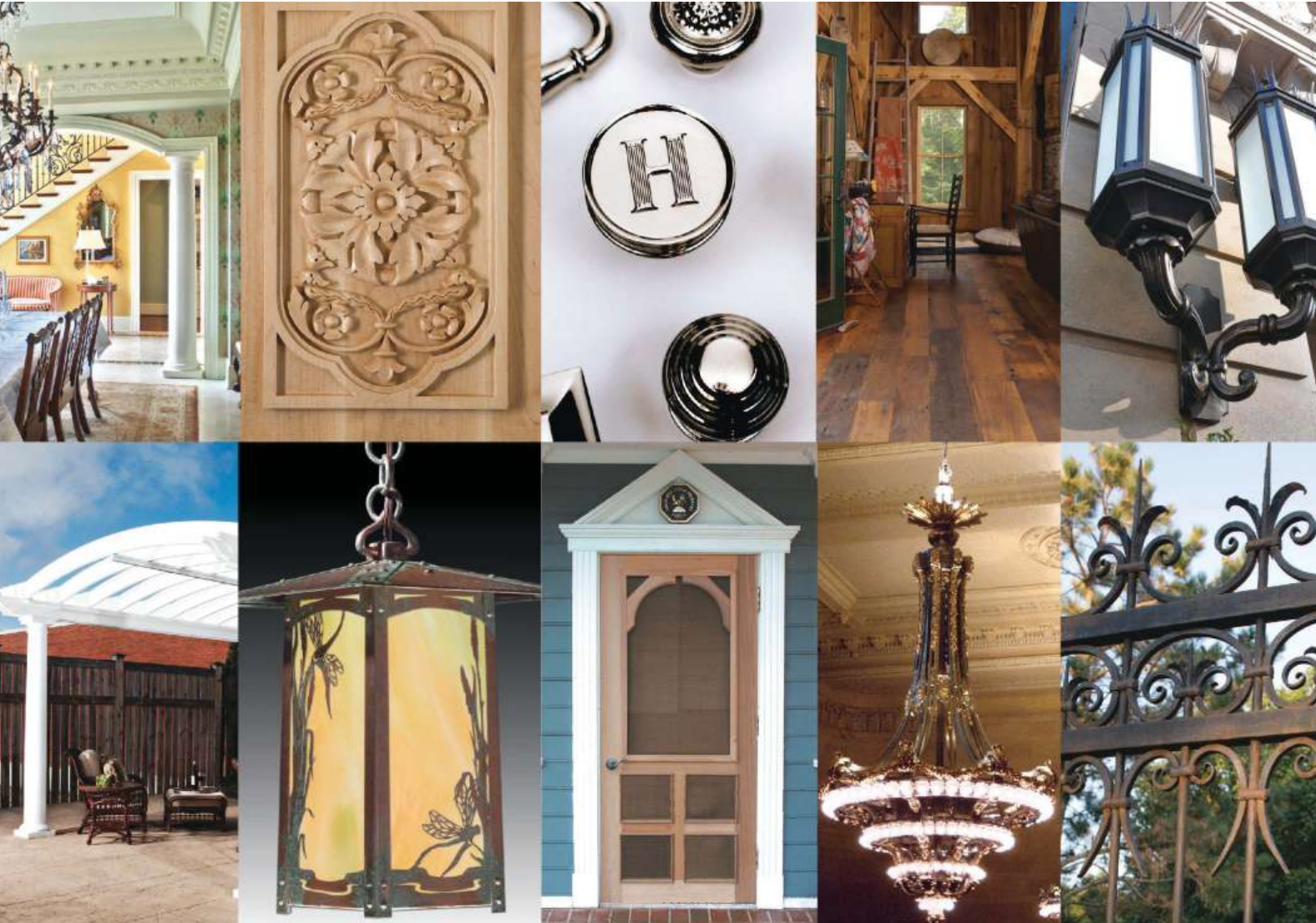
## High Fired Red Clay

Tang prefers to use red clay for her tiles because of the way the iron in the body reacts with her proprietary glazes. "Where the glaze is thin and where it is totally rubbed off, the red shows through," she says. "Where the glaze is thick, a rich color results." Rather than reproduce every aspect of a historic glazed tile, she prefers to high-fire hers to 2,150 degrees, making them impervious to water so they can be used even outdoors. Many historic Craftsman tiles were low-fired, which made them prone to chalky finishes and a tendency to chip or show other signs of wear. A historical look is not enough, she says. "Customers want the nostalgia but not the problems."



**CHA-RIE TANG**  
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*Falling for a*

NEW CRAFTSMAN





*After spending a decade restoring a 1908 house, this couple was pleasantly surprised to find they'd fallen for a newer Craftsman—one built in 2008!*

BY DONNA PIZZI | PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS

SOME LIFE CHANGES had this couple looking to move from Albany, Oregon, to Portland, after they'd spent ten years restoring an old house that had both Victorian and Craftsman details. Elva Van Devender, who is a clinical pharmacist, and her chemical-engineer husband, Tye Dodge, were about to purchase a house when they ran across a new-old house in Portland's Multnomah Village. Coincidentally, Elva was familiar with the house next door, a model called The Tabor, which she'd seen a year earlier. They found this one, dubbed The Multnomah, while checking out The Tabor on Google's street view.

Inside the 2008 house, the spacious open plan was a pleasant surprise; the couple's transitional house had had small, compartmentalized rooms. (This house has two full stories and a third-floor loft—a bonus room that can be outfitted as a home office, media room, or play area. The 3,278-square-foot residence has four bedrooms and two and a half baths.) A period-style colonnade and built-ins, two working fireplaces, glass pocket doors that afford privacy in the den, and floors of Brazilian cherry with walnut inlays were undeniably handsome. The kitchen was large, as was the laundry room. A fir tree grew protectively over the back porch, the tidy yard, and a



a separate garage.

The previous owner had upgraded the lighting, selecting reproductions from Rejuvenation and art-glass shades. Elva and Tye say they especially like the built-ins provided by the builder. Nevertheless, they felt the dining room cried out for another, so they soon bought a rescued piece at Aurora Mills Salvage, now used as a sideboard that fills one wall. It had been torn out of a hundred-year-old bungalow in Corvallis by owners who wanted a more modern look. “We just couldn’t believe anyone would discard such beautiful craftsmanship,” Elva says.

REMARKABLY, THE FURNISHINGS from their old Albany house fit perfectly here—even the antique stained-glass windows, which the couple had purchased to create privacy from the street. Unique etched-glass windows, ca. 1890–1910, were repurposed into a wardrobe and TV cabinet by Bill Storch of Corvallis, who also reworked the salvaged built-in as a free-standing sideboard in the dining room.

At least one thing has seen the couple through all their moves: an oriental carpet “that never met a room it didn’t like,” as Elva puts it. When her mother planned to throw away the 1960s-vintage rug, Elva took it to her grad-school flat. It has since graced floors in Charlottesville, Virginia, and Portland, Maine, before the Albany and Portland (Oregon) houses.

The couple love to attend LoneSomeVille Pottery’s twice-yearly sales to pick up some of Northwest artist Danny Hills’ renowned Arts & Crafts pottery. “We love talking with Danny and Wayne and spending time in the beautiful Lone-SomeVille garden,” Elva says. (Hills’ work is on display at



**LEFT** The hard-to-find oak church pew came from an antiques store in Albany, Oregon. The owner reports it has a place for hymnals on the back. A rescued built-in from Aurora Mills Salvage was rebuilt as a freestanding sideboard in the dining room (far left). **ABOVE** Familiar Arts & Crafts revival motifs found in The Multnomah by Skye Homes include handsome gables, shingles over clapboards, and a cozy porch with battered columns.





## EMBRACING THE NEW

After three viewings, Elva Van Devender and Tye Dodge were all set to buy an older house in Cedar Mill when Tye discovered an Arts & Crafts-style home in Portland's Multnomah Village—built by Skye Homes in 2008. Initially, they went to see it “to rule it out,” Elva recalls. “But the moment we came in, it felt like ‘our’ house. I couldn’t talk myself out of it.”

Skye Homes owner Bruce McIntosh

dubbed this design The Multnomah, and it was a keeper, from its battered porch columns and bungalow-era gable to its colonnades and pocket doors. The couple had thoroughly enjoyed restoring and living in their old house, which was built in 1908. But they came around to appreciate the advantages of a new old house. This one is up to current standards of energy efficiency, and the working fireplaces are safe. What’s more, their old house

had no built-ins, and this one does.

Skye Homes in Portland, Oregon, is a design/build firm specializing in custom residences, lot development, and land-use planning. “Skye” comes from a Norse word meaning clouds. “In the Pacific Northwest,” McIntosh says, “clouds are as prevalent as rainbows, rain, and sunlight—so the name reflects this special part of the country.” [skyeahomesnw.com](http://skyeahomesnw.com)



*Pocket doors fitted with glass bring quiet to the den (and keep the cats at bay), without impeding sight lines in the open plan.*





Built-in cherry cabinets flank the mosaic-tiled fireplace. Stained-glass windows bring in light while allowing privacy. A blackbird tile by Motawi, which was framed by homeowner Tye Dodge, pairs up with the 2001 Michael Graves lamp; simple lanterns bookend a LoneSomeVille tile and the revival print over the mantel.











**LEFT** Hung within the colonnade, the pair of antique etched-glass windows were salvaged from a torn-down pub in Scotland. Panels hung in the dining-room window are also antique. **BELOW** A period rocking chair and footstool turn this upstairs nook with built-in shelves into a cozy study space.



**OPPOSITE, FROM LEFT** Violets of varying color float in a large serving bowl. (Bowl and matching plates are from Anthropologie Home.) The couple's collection of sought-after LoneSomeVille Pottery includes blue-green bowls and an assortment of vases; the lidded jar is wood, from Belize. An early 1900s Arts & Crafts clock, found on eBay, needs winding just every two weeks.





## MULTNOMAH'S KITCHEN

Skye Homes' kitchens and bathrooms feature efficient space planning, along with built-ins that are as functional as they are period inspired. In this house, the kitchen incorporates furniture-like cabinets and a wall pantry (at left in the photo above). The nicely detailed upper cabinets include some with glass fronts to display dishware and

pottery. Iridescent travertine tile in the familiar 3" x 6" brick or subway-tile shape makes up the backsplash. Iridescent travertine mosaic tiles back the Viking range (opposite). Countertops are granite. Hardware and lighting fixtures are period reproductions. Salvaged stained glass came along from the couple's previous home.

**OPPOSITE, TOP** A walkway of flagstones connects the pergola fencing and a Craftsman-style garage at the rear of the house. A large stand of bamboo lends the garden privacy. The wooden swing has a hood that mimics the pergola fencing.





such venues as Yosemite's Ahwahnee Lodge, the Gamble House in Pasadena, the de Young Museum in San Francisco, and The Inn at Torrey Pines.)

Three Bengal cats are in residence: Nyah is the oldest, Angus the only male, and Merida the youngest. They find great pleasure in this house, prowling about the semi-open plan, sprawling in front of the fire, curling up in a Morris chair. Everyone feels at home. Elva and Tye say they envision a long succession of happy owners for this house, which itself will be an old house someday. ■

FOR SOURCES, see p. 71.

**LEFT** Strong, natural materials define the kitchen: cherry cabinets, granite countertops, travertine tile, and stainless steel for the style-neutral range.



OUTSIDE :

# BONES *OF THE* WINTER GARDEN

---

*A strong underlying architecture is important when  
the garden goes minimalist for the winter.*

BY TOVAH MARTIN





At Greenwood Gardens in New Jersey, the pergola is vivid in winter. **ABOVE** Fruits of the rowan or mountain ash (*Sorbus aucuparia*).

**F**OR A BUNGALOW OR COTTAGE, create an Arts & Crafts garden that holds off-season appeal. Consider architecture in the snow—a pergola or gate, stone walls, the rhythm of a fence. Use garden ornament or large shrubs to create focal points. Rely on plants that are stalwarts when it comes to late fall and winter interest. Perennials may lie beneath the snow and deciduous trees are but silhouettes, yet the garden remains.



In a poignant vignette behind garden writer Ken Druse's house, tall and feathery grasses tower over wooden chairs in a landscape of brown and grey. **BELOW** Grasses and stonecrop heads in the snow. **OPPOSITE** Holly (*Ilex*). Conifers and broadleaf evergreens keep nature alive at Greenwood Gardens.





## THE REMAINS OF THE SEASON

The lushness of summer fades in the dormant garden, but wintertime can be filled with botanical interest if you plant accordingly.

- **Place evergreens to define contours.**

You'll look out to see boxwood in the snow and think: That's where my garden is. Get a psychological boost knowing the landscape is there waiting.

- **Consider planting trees that have interesting bark:** river birch, stew-artia, paperbark maple, and Amur chokeberry. Shrubs such as red-twig dogwood, curly willows, the thorny hardy orange, and Harry Lauder's Walking Stick have either colorful stems or "architectural" branches that become arresting when bare.

- **To retain texture and height,** rather than cutting the garden clean during fall cleanup, **leave the dried seed-pods** of sedums and alliums, plus ornamental grasses and anything else holding intact.



A great garden never slumbers. In fact, garden designers argue that winter is when a thoughtfully constructed garden really shines. The secret lies in selecting elements that stand out when the garden is stripped down to its bare-naked truth. In many parts of the country, the off-season lasts for five or six months. Plan your garden accordingly, and that time can be riveting.

### FENCES, GATES & WALLS

Considering the winter damage done by deer in many regions, a fence is a wise move from a purely practical standpoint. But a fence performs critical visual functions as well. A fence contains a space, announcing "a garden lies here" even when the evidence is partially buried. Solid stockade fences may look more like blank barriers and less like art—if you must put one up, consider softening it with birdhouses or other embellishments. On the other hand, wooden zigzag, picket, rustic, lattice, and wrought- and cast-iron fences



(apropos for Arts & Crafts homes) become eloquent when their lines stand out against the snow. Even purely utilitarian wire stock fencing gains prominence and character, suggesting delicate lacework. Fences give winter birds a stable place to perch. Unpruned, the meandering stems or branches or vines add a weaving rhythm against the straight lines of a fence (or arbor). Wisteria is a heavy load to shoulder, but you can select lonicera or clematis. A gate may provide the opportunity to add color, perhaps matching body or trim on the house. When competing visual elements are erased, our color-starved eyes go straight to a handsome gate.

It's hard to go wrong with a stone wall—no matter what type you select, a wall divides space while providing strong texture in the quiet landscape. When the thaw finally comes, stone walls return to color even before the world turns green.

### GARDEN ARCHITECTURE

Pergolas, arbors, and freestanding gazebos punctuate the garden. Stark against the sky or wearing a snow cap, garden structures hunker down and look magical in the winter. They also give birds shelter. All sorts of styles, from rustic to Spanish to classical, work in an Arts & Crafts setting. Even a tool shed provides interest and can be styled to reinforce an Arts & Crafts theme, perhaps through windowboxes.

Cedar or metal tuteurs gain prominence when denuded; multiple tuteurs marching down an allée are particularly eloquent.

### GARDEN ORNAMENT

Cement orbs, ornamental hose guards, birdfeeders, and containers provide focal points or mark paths. Be aware that most pots will not survive a freezing winter uncracked. Some containers, like the reinforced urns and pots by the Maine company Lunaform, are designed to be left out; follow recommendations. Pottery birdbaths may be ruined; stone is a safer bet. Statuary is poignant in the barren garden, but much of it, too, should not be left out unprotected. Most homeowners choose to protect statuary by bundling it up in attire to deflect moisture and thus protect against freeze/thaw cycles. ■



**ABOVE** Emptied and protected, a glazed container lends scale to the arch-framed view at Greenwood Gardens (Short Hills, N.J., by William W. Renwick, 1915). **LEFT** Snow draws attention to the willow and a red bridge in a private garden in British Columbia. **OPPOSITE** Two glazed ceramic stools and a cast-iron urn on a cement baluster are reminders of habitation in Ken Druse's semi-rural New Jersey garden. **INSET** Lunaform's 'Ebro' urn with a snow lid in place.

FOR SOURCES, see p. 71.









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Pages 9, 74

**Arroyo Craftsman Lighting**  
Pages 19, 74

**Art Glass Works**  
Pages 30, 74

**Arts & Crafts Conference at  
Grove Park Inn**  
Page 21

**Arts & Crafts Period Textiles**  
Page 75

**Arts & Crafts Press**  
Pages 39, 75

**Arts & Crafts Stitches**  
Pages 71, 75

**B.A. Schmidt Arts**  
Pages 34, 72

**Barn Furniture Mart**  
Pages 7, 75

**Bathroom Machineries**  
Page 75

**Bosetti Art Tiles**  
Page 72

**Bradbury & Bradbury  
Wallpaper**  
Page 15

**The Bright Spot**  
Page 15

**Bucks County Soapstone**  
Page 75

**Carreaux Du Nord**  
Pages 21, 72

**Christie's Wood and Glass**  
Pages 21, 75

**Cindy Lindgren**  
Pages 34, 75

**Classic Gutter Systems**  
Pages 24, 75

**Clay Squared to Infinity**  
Pages 19, 72

**Cobre**  
Pages 39, 76

**Coppa Woodworking**  
Pages 29, 76

**Crown City Hardware**  
Pages 23, 76

**Crown Point Cabinetry**  
Pages Inside Front Cover, 76

**Derby Pottery and Tile**  
Pages 13, 72

**Elmira Stove Works**  
Pages 15, 76

**Fair Oak Workshops**  
Pages 11, 76

**Fay Jones Day Tiles**  
Page 72

**The Handmade Tile  
Association**  
Page 72

**The Handwerk Shade Shop**  
Page 76

**Heritage Tile**  
Pages 17, 76

**House of Antique Hardware**  
Pages 24, 76

**Indow**  
Pages 34, 77

**JDRS Craftsman**  
Page 77

**Jerry Schwartz Studios**  
Pages 34, 77

**The Kennebec Company**  
Page 77

**Kensington Art Tile**  
Page 72

**Lanternland**  
Page 77

**Laura Wilder**  
Pages 29, 77

**Lundberg Studios**  
Page 77

**McCoy Millwork**  
Pages 30, 77

**Mercury Mosaics**  
Page 73

**Mica Lamp Co.**  
Pages 13, 77

**Michael Colca**  
Pages 19, 78

**Mission Tile West**  
Page 73

**Modern Bungalow**  
Pages 17, 78

**Motawi Tileworks**  
Pages 23, 73

**Native Tile & Ceramics**  
Page 73

**North Prairie Tile**  
Pages 39, 73

**OHIO Hardwood Furniture**  
Page Inside Back Cover

**Old California Lantern**  
Pages 29, 78

**The Omni Grove Park Inn  
Resort & Spa**  
Pages 1, 78

**Pasadena Craftsman**  
Pages 38, 73

**The Persian Carpet**  
Page 2

**Pewabic Pottery**  
Pages 17, 73

**Pots by de Perrot**  
Page 78

**Present Time Clocks**  
Pages 19, 78

**ProWood Market**  
Page 78

**Ramsey Creek**  
Pages 4, 78

**RB Woodworking**  
Page 78

**The Reggio Register Co.**  
Pages 17, 79

**Roycroft Inn**  
Pages 13, 79

**Shuttercraft**  
Page 71

**Stickley**  
Pages Back Cover, 79

**Sundial Wire**  
Page 79

**Suzanne Crane  
Fine Stoneware**  
Pages 15, 73

**Szygy Tile**  
Pages 29, 73

**Terra Firma**  
Pages 24, 74

**Thistle Hill Weavers**  
Page 11

**Tile Restoration Center**  
Page 74

**Valor Fireplaces**  
Pages 5, 79

**Vermont Soapstone**  
Page 79

**Vintage Doors, LLC**  
Pages 24, 79

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Pages 9, 79

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Pages 30, 74

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Pages 4, 79

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## WORTH THE WAIT pp. 42-49

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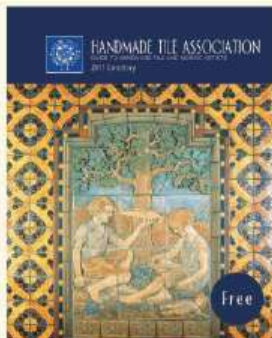
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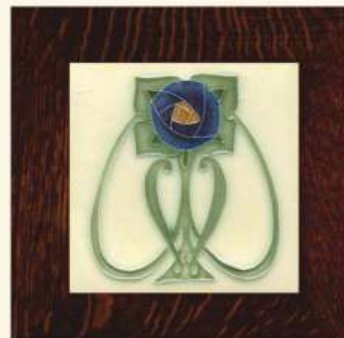


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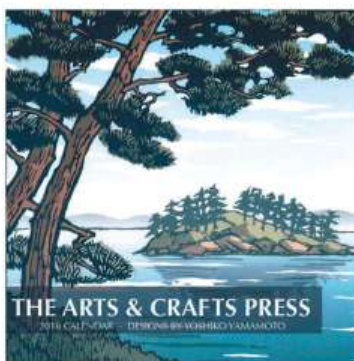


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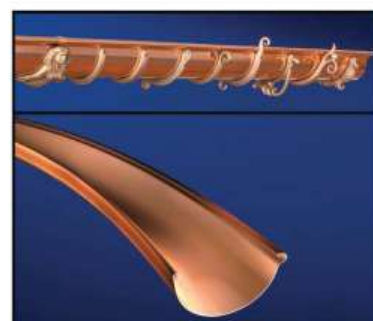


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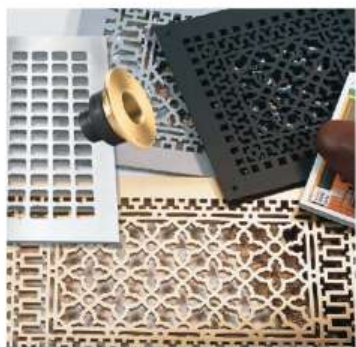
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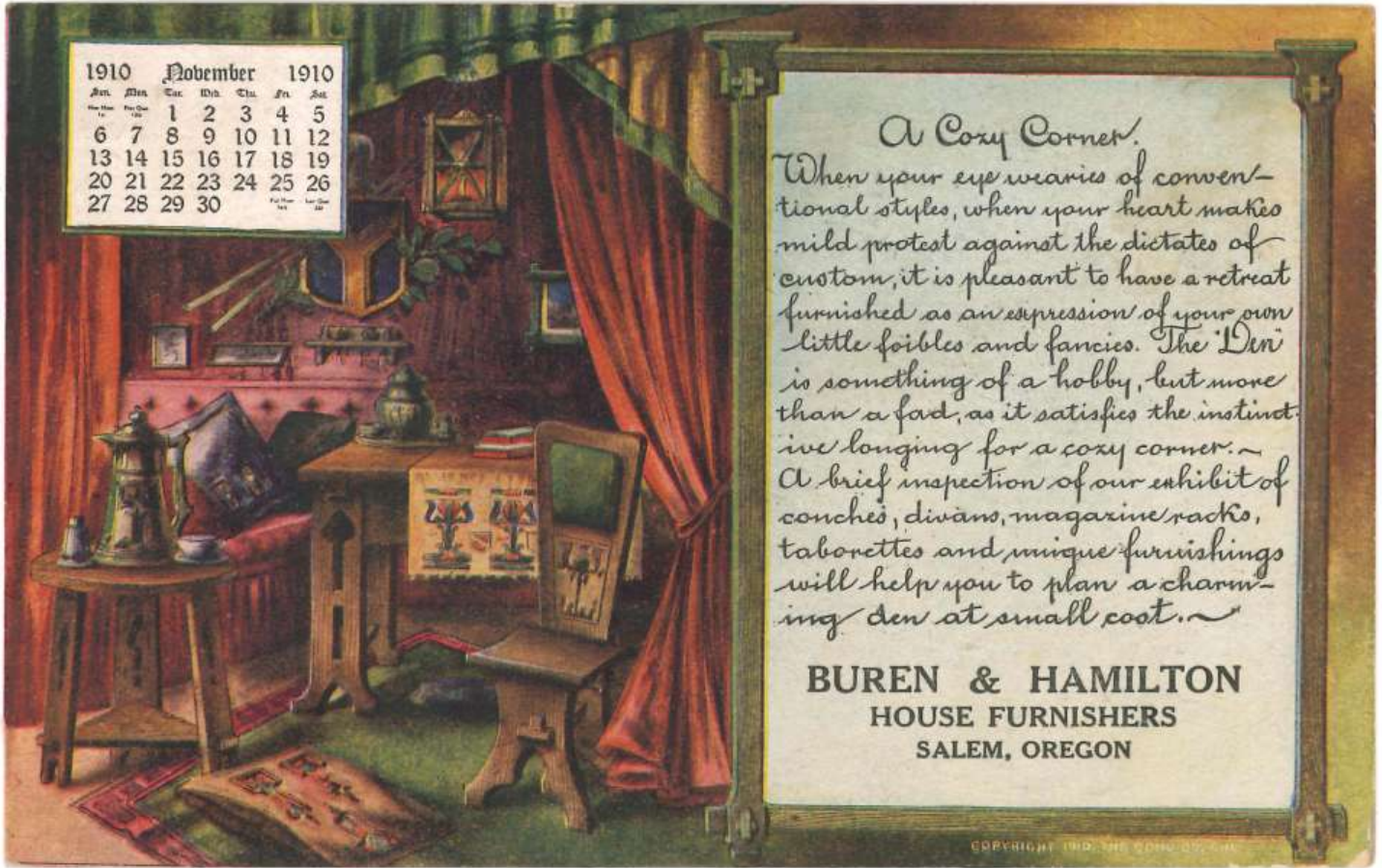
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## A COZY CORNER

1910 mailer from Buren & Hamilton, Salem, Oregon.

*Mailed to schoolteacher-carpenter Andrew Fery in the hamlet of Aumsville, Oregon (pop. then 100), this postcard illustrates how the Arts & Crafts movement—or retail versions of it—reached even rural American homes.*

FOR SOURCES, see p. 71.

A CENTURY LATER, a marketing message reveals the human side of the movement through quaint copy and stylish if eclectic clutter. The poetically inclined will find in the text insights into the “mild protest against...custom” and “instinctive longing” that kept “The ‘Den’ or cozy corner”—a Victorian concept by then nearly three decades old—still “something of a hobby, but more than a fad.”

Meanwhile, those who prefer history delivered visually may feast your eyes on the quirky stylistic stew featuring Gothic, Germanic, medieval, and Art Nouveau ingredients. The exotica show just how mixed Arts & Crafts could be for the public (though such home cooking probably left a bitter aftertaste for movement purists).

In an era known for marketing décor to the ladies, this card serves up plenty that is masculine. For every tea set, embroidered table scarf, and plush pillow there is a pipe rack, an armorial tableau, or a rustic lantern. Perhaps it was the decorated footpad, unusual and gender-neutral, that made the corner cozy for all parties. ■ —*Bo Sullivan*



# OHIO

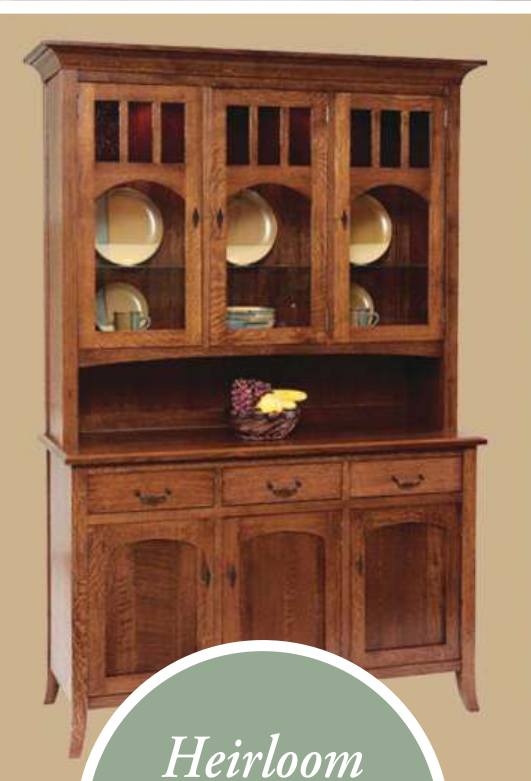
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